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From the Himalaya to the Keizersgracht
The Astamangala Gallery Collection, Part 1
13 June 2026 Cologne

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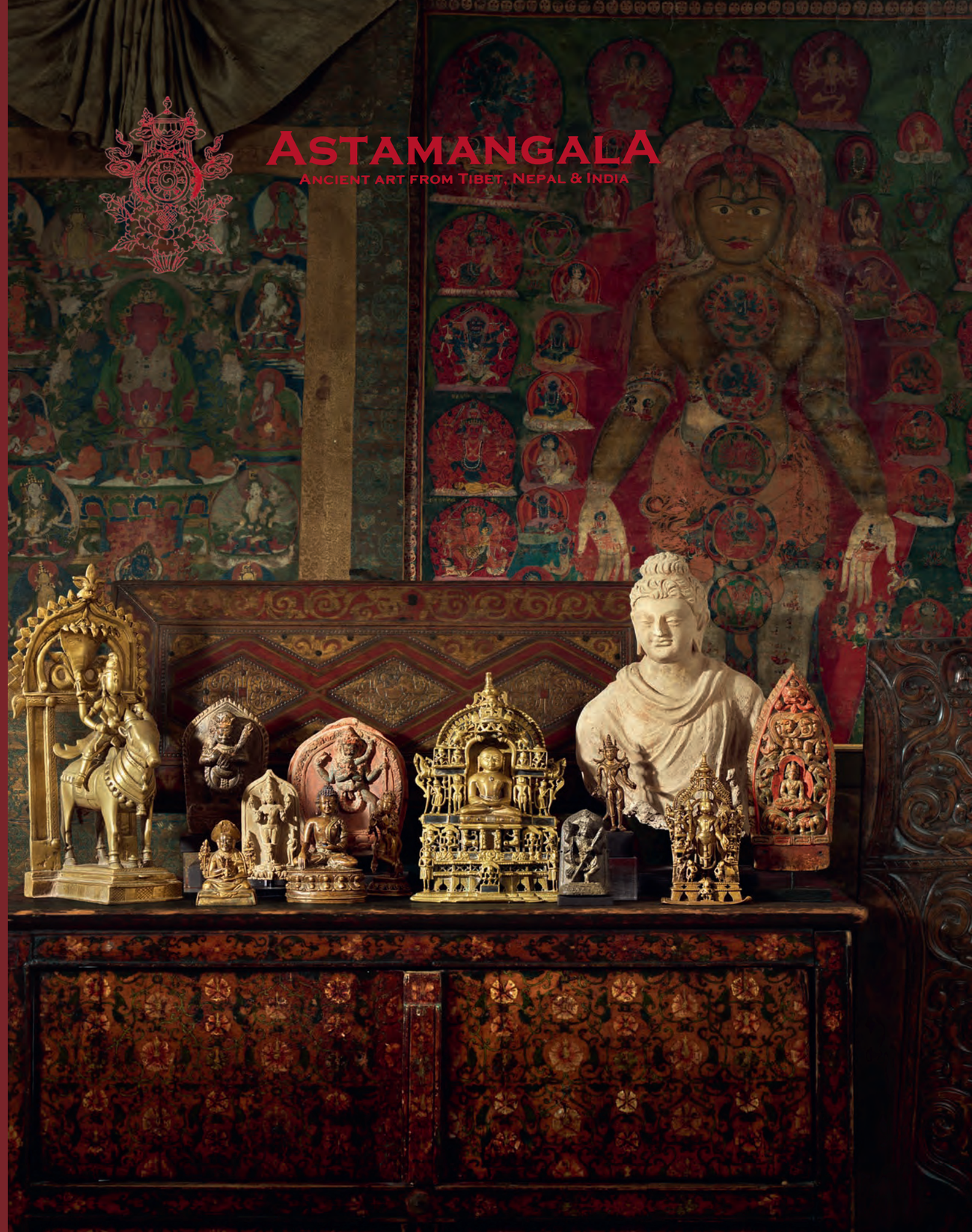
Astamangala

Ancient art from Tibet, Nepal & India



SALE

Cologne

Saturday 13 June 2026 | 11 AM

India / Persia / Southeast Asia | LOT 1-57

Tibet / Nepal | LOT 58-126

China | LOT 127-196

Japan | LOT 200-336

PREVIEW

Cologne

Saturday 6 - Sunday 7 June | 11 AM – 4 PM

Monday 8 - Friday 12 June | 10 AM – 5.30 PM

ASIAN ARTS ONLINE

SALE 1295

Thursday 4 June - Thursday 18 June 2026

From LOT 500

This Gallery Guide provides an overview of the collection included in the Asian Art 1293 sale on 13 June 2026

Watch the auction livestream on lempertz.com, available on 13 June

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ASTAMANGALA

ANCIENT ART FROM TIBET, NEPAL & INDIA

THE ASTAMANGALA GALLERY COLLECTION, PART 1

The Gallery entrance
on Keizersgracht 574

Lhakhang Keizersgracht

At Keizersgracht 574 in Amsterdam, Gallery Astamangala reveals itself with quiet distinction. A modest red sign marks the life's work of Sjoerd de Vries (1952–2025), who from 1978 onwards devoted himself to sharing knowledge and appreciation of Buddhist and Hinduist art with European audience. Based on decades of travel, study, and collecting across the Himalayan regions, the gallery became both a place of trade and of encounter. Anyone who took the trouble to climb the seven steps – not only a safety feature of a canal house, but, given the number, a subtle hint to the seven stages of enlightenment – could sense de Vries' almost missionary zeal and enter what felt like the westernmost Himalayan temple.

One of three children in the family, Sjoerd de Vries was the youngest. His father was a history teacher at a school in Amersfoort, and his mother a talented children's book illustrator who also loved photography. Naturally, from a young age, de Vries developed an interest in history and even started collecting small objects such as stamps and Dutch decorative glazed tiles.

He studied History of Art and Archaeology in Amsterdam and later switched to Asian Studies for his Master's degree. One of his teachers, Ronald Poelmeijer, a lecturer in Tibetan and Mongolian languages and cultures at the University of Leiden, was an inspirational figure during his university years. Supervised by Professors Poelmeijer and Nandana Chutiwongs, Sjoerd would later complete his thesis dedicated to the inventarisation of the monastery Bsam dKar dGon Pa in Ladakh.

In the early 1970s he had already travelled to Syria, Iran, and Afghanistan, mainly by public transport, and fell deeply in love with Afghan people and culture. He was particularly fascinated by textiles and began a small collection of rugs and female dress textiles. However, after becoming acquainted with Tibetan culture, he realized that Himalaya would become his primary destination from now on.

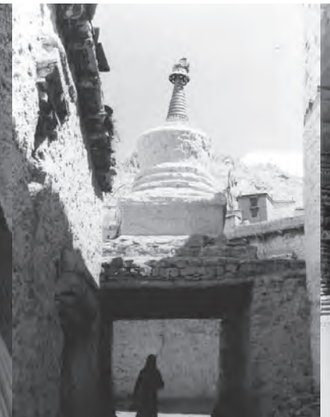
In 1974/75, de Vries travelled by bus from Turkey to India and then to Nepal. He would continue making many adventurous overland trips for more than ten years. In 1975, Ladakh was opened to visitors, and Sjoerd had long anticipated this journey. As Tibet was still inaccessible, Ladakh – often called "Little Tibet" – was, for the time being, equally exciting.

De Vries soon began working as a tour guide, leading groups of 10 to 15 people for trips lasting two to three weeks, both privately and for major Dutch tour operators such as Antieke Wereld and Culturele Reizen. Destinations included Mongolia, China, Tibet, Nepal, and India, ranging from remote tribal regions to major cities. Over the years, he accumulated many remarkable stories from these experiences. Travelling through areas with no hotels or restaurants for miles, he sometimes found himself at 4,800 meters above sea level, with little more than garlic sprouts for dinner and Tibetan tea – challenging for westerners in terms of taste – nothing, however, that could dampen his mood.

For de Vries, "travelling" implied "studying". Wherever he went, he made countless notes and photographs. His family possesses over 30,000 slides from his early journeys, along with touching letters that reveal a young man overflowing with the excitement of discovery. As he learned some of the local languages, he never missed an opportunity to speak with people, monks, artisans, and dealers along the way. Driven by natural curiosity, he found beauty in the ordinary and the ritual, in everyday objects and mysterious religious artifacts.

Hindu and Buddhist practices were particularly fascinating to him: he could spend hours observing rituals and discussing specific iconographic aspects with practitioners. Passionately, he analysed similarities and differences between religions and iconographies across Asian regions, always

Photos from the family archive



returning to Hinduism and Tibetan Buddhism as the most compelling. At the same time, he would remain a convinced atheist.

Since de Vries' early trips in 1976, as his personal collection grew rapidly, an idea took hold that would not leave him until it was realized: to open a gallery and become an art dealer.

His first experience selling a set of collected objects likely confirmed this path. A selling exhibition Tibetaanse Thangka's, with pieces from de Vries's collection, held at Galerie Facet in Amsterdam in early 1978, was a great success. However, the catalogue was not a typical sales catalogue, but rather resembled more a museum brochure, offering substantial insights into Tibet, Tibetan Buddhism, thangka painting as an art form, and iconography, accompanied by numerous hand-drawn illustrations.

In 1979, supported by the family, de Vries opened his first shop on Kerkstraat in Amsterdam. In 2013, he moved the gallery to a new space on Keizersgracht 574, a typical Amsterdam canal house in a district well known for its art galleries and antique stores. The name Astamangala was chosen for the gallery with a lot of thought – the Eight Auspicious Symbols are ought to bring luck, prosperity and spiritual awareness in Buddhism. On Kaizersgracht the Astamangala gallery consisted of several rooms connected by a long corridor, with a view onto a small garden. Upon entering, one immediately felt transported into a different world, compelled to walk more slowly, speak more softly, and appreciate each piece on its own terms. In the dim light, the rooms seemed illuminated by the presence of the special objects.

Initially, the gallery's inventory consisted mainly of objects brought back from his travels. Over time, however, de Vries increasingly acquired pieces from European collections and the art market. His taste was highly particular for a dealer – he focused on specific iconographies, rarity of depiction, and the connection between objects, their users, and their makers, often disregarding condition. He "really liked old stuff", as his daughters point out, and the deeper value it carried.

Purchases laid out on the beds, protected by de Vrie's dog, Kathmandu 1977

Despite this dedication de Vries did not form strong attachments to individual pieces: he acquired them, studied them, and let them go. He did not keep a personal collection, aside from a set of Tibetan butter lamps used as candle holders. Meanwhile, Astamangala became not only a place for dealing in antique objects but also a space where people could connect more deeply with the respective cultures. Members of Buddhist communities would visit for tea, discussions, or even meditation sessions.

Ultimately, the gallery was also a successful business. It attracted one-time visitors, regular buyers, collectors, and institutions alike. Among its distinguished clients were the MET and the

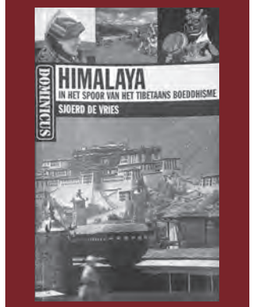
The gallery rooms and the library on Keizersgracht 574

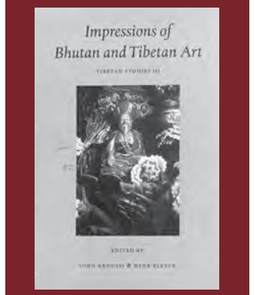
Rubin Museum of Art in New York, the Los Angeles County Museum, the Rietberg Museum in Zurich, the British Museum and the Victoria and Albert Museum in London, the Ashmolean Museum in Oxford, the Musée Guimet in Paris, and many other European museums and foundations specialized in Himalayan and Indian art.

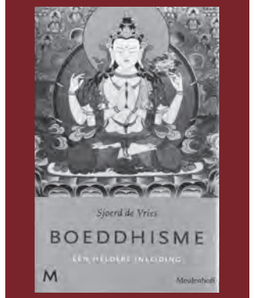
As the art market and international regulations evolved, de Vries grew increasingly aware of the trade's implications. His expertise in Tibetan and Central Asian art led him to engage with its ethical complexities, advising the Dutch Inspectorate for Cultural Heritage and contributing to discussions within ethnographic museums, as noted by C. van Rappard-Boon (Head of Inspection, 1993–2007).

While running a successful gallery, de Vries never ceased his research and dissemination of knowledge. In the 1980s, he wrote for the Dutch journal Himalaya, published by the Friends of Nepal Association. Over the years, he also authored numerous travel guides on China, Tibet, and Nepal for the Dumont and Dominicus series, as well as multiple scholarly articles in cultural and ethnographic journals. His best-known books are Boeddhisme voor beginners (1994, with up to nine reprints and revisions) and Hindoeïsme voor beginners (1996), which provide substantial cultural-historical overviews of these religions. By fate, some important works in progress remain unfinished.

For over four decades, Sjoerd de Vries' inexhaustible curiosity for Himalayan cultures drove him to sustain a successful gallery and establish a respected name among collectors and researchers alike. In the field he remained a knowledgeable enthusiast and an ambassador for Tibetan culture, as well as a dealer. He was always keen to understand and convey the objects within their cultural context before selling them and keen to open the doors of his temple of passion and dedication to those willing to ascend the seven steps into the Astamangala.







Astamangala

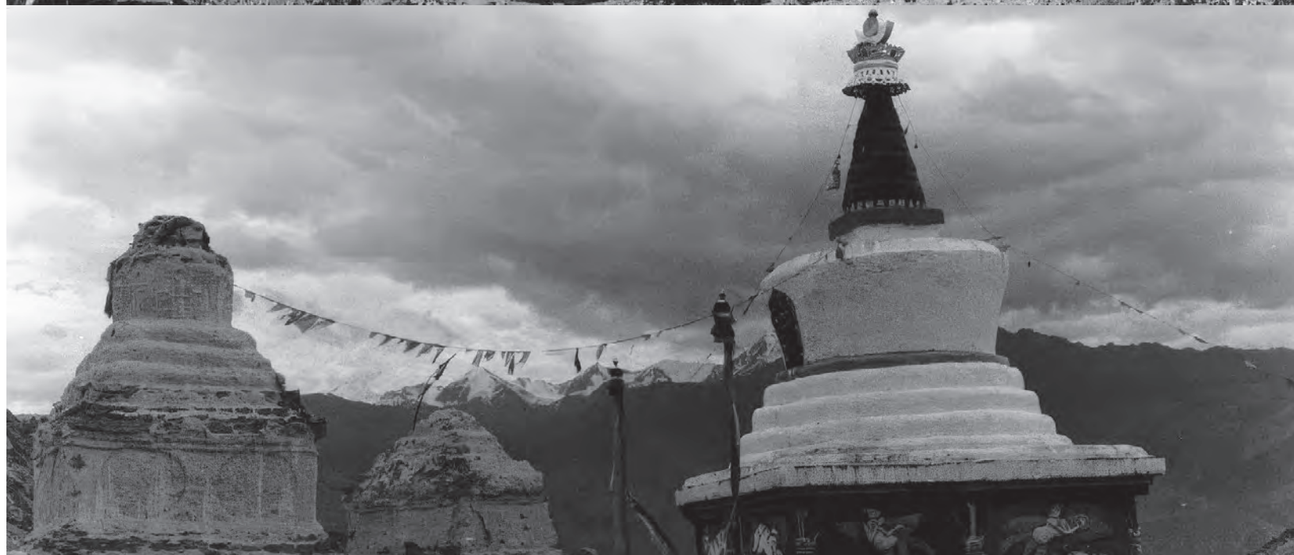
Ancient art from Tibet, Nepal & India

All items presented in the Gallery Guide are included in the Asian Art 1293 print catalogue. These are marked with the gallery's miniature logo alongside the respective lot number. The collection will be auctioned as part of the main auction on 13 June.

More than 150 additional objects from this collection will be offered in our Asian Arts Online Auction (4-18 June).

The auction will be available to view from 4 June.

Online Auction



1
A Gandharan grey shist base of a stupa. Pakistan.
Kushan period, 2nd/3rd century

In the niches formed by pilasters at the corners, a Buddha or Bodhisattva seated on a throne, surrounded by devotees. The pilasters with 'Corinthian' capitals support an architrave with a stepped pattern.
Height 14.8 cm; 22 x 21.5 cm

Literatur
Cf. a very similar piece in the British Museum, London, ill. in: Wladimir Zwalf, A Catalogue of the Gandhara Sculpture in the British Musum, vol. II, London 1996, cat. no. 264

€ 1 000 – 1 500

2
A Gandharan grey shist fragment of an amorous couple. Pakistan. Kushan period, around 2nd century

Framed by two lush trees, a nude couple rests on a rock, captivated by each other. A young female with a musical instrument, probably a tambourine, keeps them company. Wooden stand.
Height 15.7 cm, length 32.5 cm

€ 900 – 1 300

3
An interesting Gandharan grey shist fragment with two figures. Pakistan. Kushan period, around 2nd century

Depicted standing, holding objects in their now-missing left hands. Both wearing tunics strongly reminiscent of Roman dress types and the hairstyle of the goddess Isis. Mounted on a wooden stand.
Height 17.2 cm

Gutachten
An certificate of authenticity dated 13.3.2001 is available

€ 700 – 1 000

5
A rare Gandharan stucco fragment of standing Buddha Shakyamuni. Pakistan. Around 4th century

Wearing a long flowing robe, the Buddha gathers its folds at his chest with his right hand and holds a tip of the hem at his thigh with his left. Slim, elegant body and long legs in a soft tribhanga posture. Mounted on a wooden stand.
Height 55.5 cm

Provenienz
Collection Jules Barthoux (1881–1965)
Private collection, Bonn, Germany, 1988–2022
Astamangala Gallery, Amsterdam, acquired from the above collection

€ 3 000 – 4 000

6
A Gandharan grey shist fragment of Buddha Shakyamuni. Pakistan. Kushan period, around 3rd century

Depicted standing in a light tribhanga pose, with his hands originally held in abhaya mudra. He is dressed in a long robe, with the folds of the cloth flowing down elegantly, and the underneath garment showing at the right leg. Remains of a halo behind the head. Mounted on a wooden stand.
Height 44 cm

€ 2 500 – 3 500

7
A Gandharan grey schist bust of Emaciated Buddha. Pakistan, Gandhara. Kushan period, 2nd/3rd century

An impressive countenance with deep-set cheeks and a slim, starved body tightly embraced by the skin, with visible bone structure and blood vessels. The deeply sunken eyes are partially opened, and the protruding nose is slightly arched. The rare appearance of a bearded Buddha, reserved for emaciated images. The head is framed by a round halo in the background. Mounted on a stand.
Height 17.5 cm

According to the early Buddhist texts, in his search for enlightenment Siddhartha Gautama joined a group of ascetics known for their strict fasting practices. Through intense discipline he reduced his body to extreme exhaustion yet found no spiritual fulfilment. This experience led him to realise the principle of the Middle Way and to embrace meditation as the central practice, as he attained enlightenment beneath the Bodhi tree.
The piece may be compared to the well-known statue of the Fasting Siddhartha housed in the Lahore Museum, Pakistan.

€ 5 000 – 10 000

10
A rare Kashmiri greenish-grey stone relief of the goddess Tara. Northern India. 8/9th century

Seated with her legs crossed before her, the goddess carries attributes in her hands and turns slightly to her left. She wears multiple pieces of jewellery and a crown, as well as a dhoti, with her upper body uncovered. At the bottom are fragments of a floral ornament; on the back, a large leaf carved in low relief, probably a palm leaf. Metal stand.
Height 20.7 cm

Literatur
Cf. a further known Tara depictions from the same period in bronze, published in: Pratapaditya Pal, Bronzes of Kashmir, Graz 1975, p. 182ff, no. 68 and 69

€ 1 500 – 2 000

12
A small Pala copper and brass alloys altar of Vishnu. Northeastern India. 12th century or slightly later

Four-armed Vishnu, standing en face, holding attributes in his hands, wearing rich body jewellery and a high crown. He is accompanied by small figures of Lakshmi and Sarasvati on either side. At the bottom of the pedestal two miniature donor figures; on the back, a Devanagari inscription. An aureole serves as a background and probably does not originally belong to the base and the group.
Height 14.6 cm

€ 1 800 – 2 400

13
A Pala brass alloy Prabhamandala. Northeastern India. 12th century

Ornamented kirtimukha arch crowned by a makara and supported by lions standing on elephants, decorated with hanging shawls, enclosed within another arch formed by two slender columns and a pierced architrave.
Height 17.8 cm

Literatur
The aureole might have been part of a larger sculpture, cf. a stupa cast in several parts with four doors, inspired by Pala temple architecture, in: Ulrich von Schroeder, Buddhist Sculptures in Tibet, vol. 1, Hong Kong 2001, p. 366, no. 119A-B

€ 800 – 1 200

14
An excellent Orissan brass figure of Durga Mahishasuramardini. Eastern India. 16th century

Standing on a lotus pedestal, her left foot placed on her mount, the lion, she holds down the buffalo demon with her right foot and stabs its humanoid form with a trident, whilst the demon also attacked by the lion; in her two secondary hands chakra and shankha. The severed buffalo head lays on the petals of the pedestal. Remnants of red and black pigments.
Height 11.7 cm

€ 1 800 – 2 200

15
A large Gujarati brass and silver inlay Jain altar of tirthankara Chandraprabha. India. Dated 1568

The 8th Jina is depicted seated in padmasana on a throne supported by two lions, sheltered by a canopy borne by elephants, in front of a makaratorana; the seat cushion is adorned with a moon symbol. He is flanked by standing and seated jinas and their attendant figures; at the sides of the throne and in the lower register appear the yakshas Yaksheshvara and Manavi (Gauri), the Nine Planets, as well as further yakshi and apsaras. Lavishly adorned with large silver inlays; inscribed and dated on the reverse SV 1625/1568 AD.
Height 27.2 cm

Provenienz
Private collection, Belgium, collected in the 1980s—90s
Gallery, Amsterdam, acquired in 2019 from Jack Nelis at the Tribal Art Fair Amsterdam

€ 5 000 – 7 000

17
A large brass group of Shiva and Parvati on Nandi. Southern India, Karnataka. 17/18th century

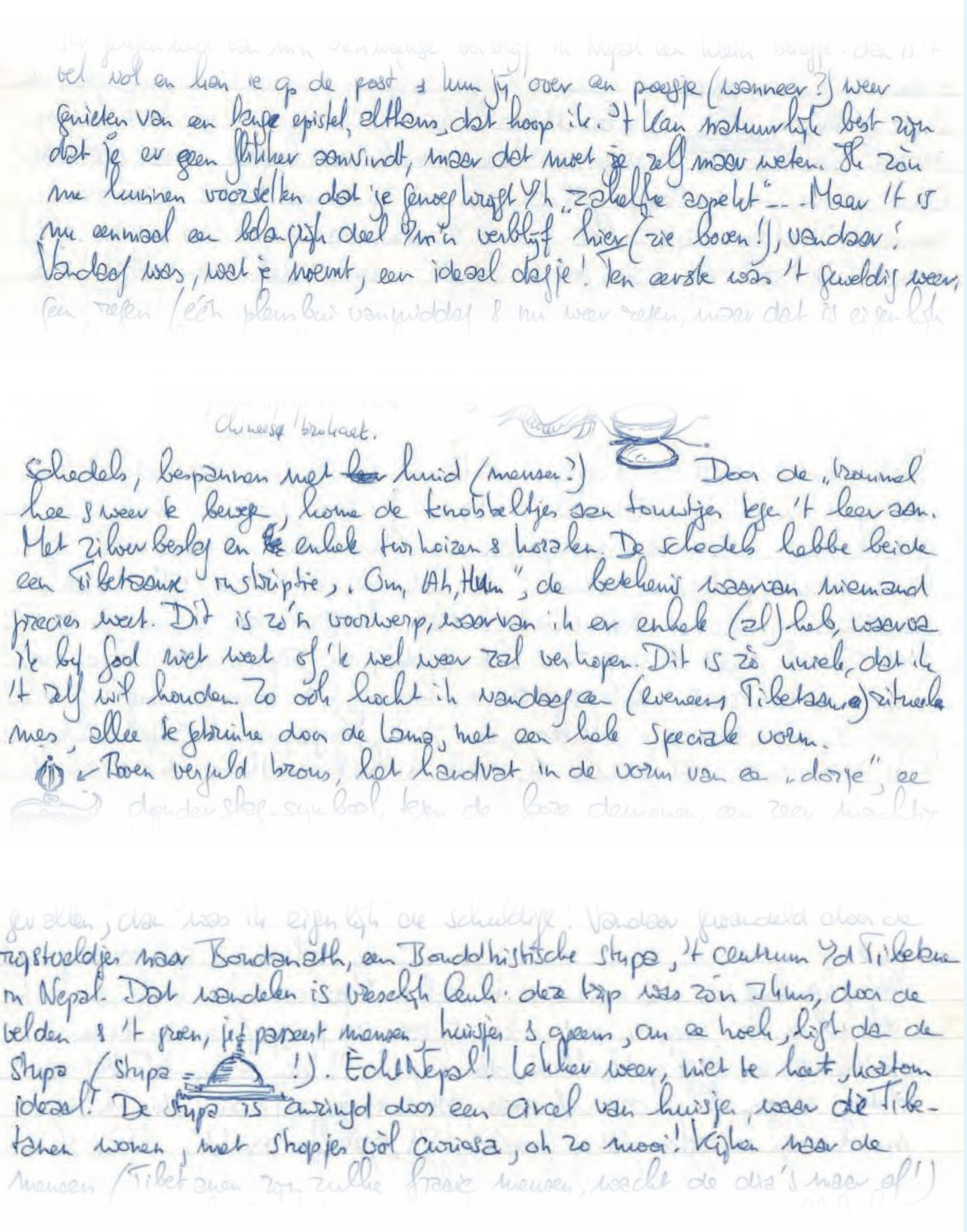
Of five parts. Shiva, seated upright, holding attributes in three hands and supporting his consort on his lap with the fourth. Nandi stands, adorned with jewelled chains and garlands, on a rectangular base in front of a yoni-lingam. At the back, a tall torana, topped by a kirtimukha head and inhabited by a seven-headed naga.
Height 40.8 cm

€ 2 000 – 2 500

28
A Mughal carved red stone and painted white pillar with a jharokha window. India, Rajasthan. 18/19th century

Large oblong fragment with a central niche beneath a domed arch and above a short sill supported by a scrolling foliate bracket. The background is filled with trefoil and floral ornaments in relief. Metal stand.
Height 99.5 cm

€ 900 – 1 200



Kathmandu, July 17, 1976

"...Walked through the rice paddies to Bothnath, a Buddhist stupa, the centre of Tibetan life in Nepal. That walk is wonderful [...] through the fields and greenery. You pass people, houses, and suddenly, around the corner, there's the stupa. [...] surrounded by a circle of houses where the Tibetans live with shops full of curiosities, oh so beautiful! Watching the people (Tibetans are such beautiful people...) and also taking a look in the shops where you end up lingering over a purchase. This time something wonderful, if not unique. A Tibetan drum for a special ritual, made from two human skulls attached to each other, covered with skin (human?). And then there's a beautiful sash of old Chinese brocade. By moving the drum back and forth, the knobs on the strings rub against the leather. With silver fittings and some turquoise and coral. The skulls both bear a Tibetan inscription, „Om, Ah, Hum," the exact meaning of which no one knows. This is one of those objects [...] that I don't know for a fact whether I'll sell again. It's so unique that I want to keep it for myself. I also bought a Tibetan ritual knife today, also for use by the lama. With a very special shape above gilded bronze. The handle is shaped like a „dorjé," a thunderbolt symbol against evil demons—a very powerful sign. I really don't want to miss this either."

58
A rare painted stucco relief of seated Buddha. Western Tibet, probably Guge Kingdom. Around 11th century

Buddha Shakyamuni seated on a lotus, his hands resting in his lap in dhyana mudra, his head framed by a halo. He wears a long red robe with blue hems; his body is painted yellow, with all details carefully emphasised. With a base.
Height 28.5 cm

西藏西部 可能爲古格王朝 十一世紀
罕見泥塑彩繪浮雕像
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 1 000 – 1 600

59
An early copper alloy figure of Maitreya. Western Tibet. 11th century

The bodhisattva stands in abhanga, holding a lotus plant in his left hand and an amrita vase in his right. He wears a long robe and an antelope skin, the head of the animal visible at his shoulder, as well as a crown with flowing ribbons and a small Amitabha Buddha image. Remnants of cold gilding and pigment to the face. Acrylic base.
Height 12.2 cm

西藏西部 十一世紀
銅彌勒佛立像
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 2 000 – 3 000

61
A Nepalese copper alloy figure of Green Tara. Traces of gilding. 15th century

Seated on a double lotus base in rajalalitasana, her right hand rests on her knee in varada mudra, while her left is raised in vitarka mudra; remnants of lotus flowers appear at her shoulders. She wears a long dhoti, necklaces, and a large ornate crown, with her hair arranged in a tall chignon.
Height 14.3 cm

泥泊爾 十五世紀
銅綠度母坐像
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 1 400 – 1 800

63
A Tibetan copper alloy and silver inlaid figure of Buddha Shakyamuni. 16th century

Seated on a double lotus throne in padmasana, with his right hand in bhumisparsha mudra and his left holding an alms bowl. He wears a plain monastic robe with wide hems inlaid in silver, its ends curling over his shoulder and onto the base. Remnants of blue pigment remain on the hair and the bowl. Baseplate.
Height 14.2 cm

西藏 十六世紀
銅錯銀釋迦摩尼坐像
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 2 500 – 3 000

70
A Nepalese carved dark grey stone stele with Chakrasamvara and Vajravarahi. 17/18th century

Samvara stands atop the two demons, united in yab-yum with his consort. In his crossed primary hands, he holds a vajra and a ghanta, while the other ten hands carry various tantric attributes. Varahi carries are a kapala and a kartika, the former visible at the back in front of her consort's fourth head. Wooden base.
Height (without peg) 23.3 cm

尼泊爾 十七/十八世紀
石雕金勝樂金剛與金剛亥母立像
來源：阿姆斯特丹阿斯塔曼加拉藝廊

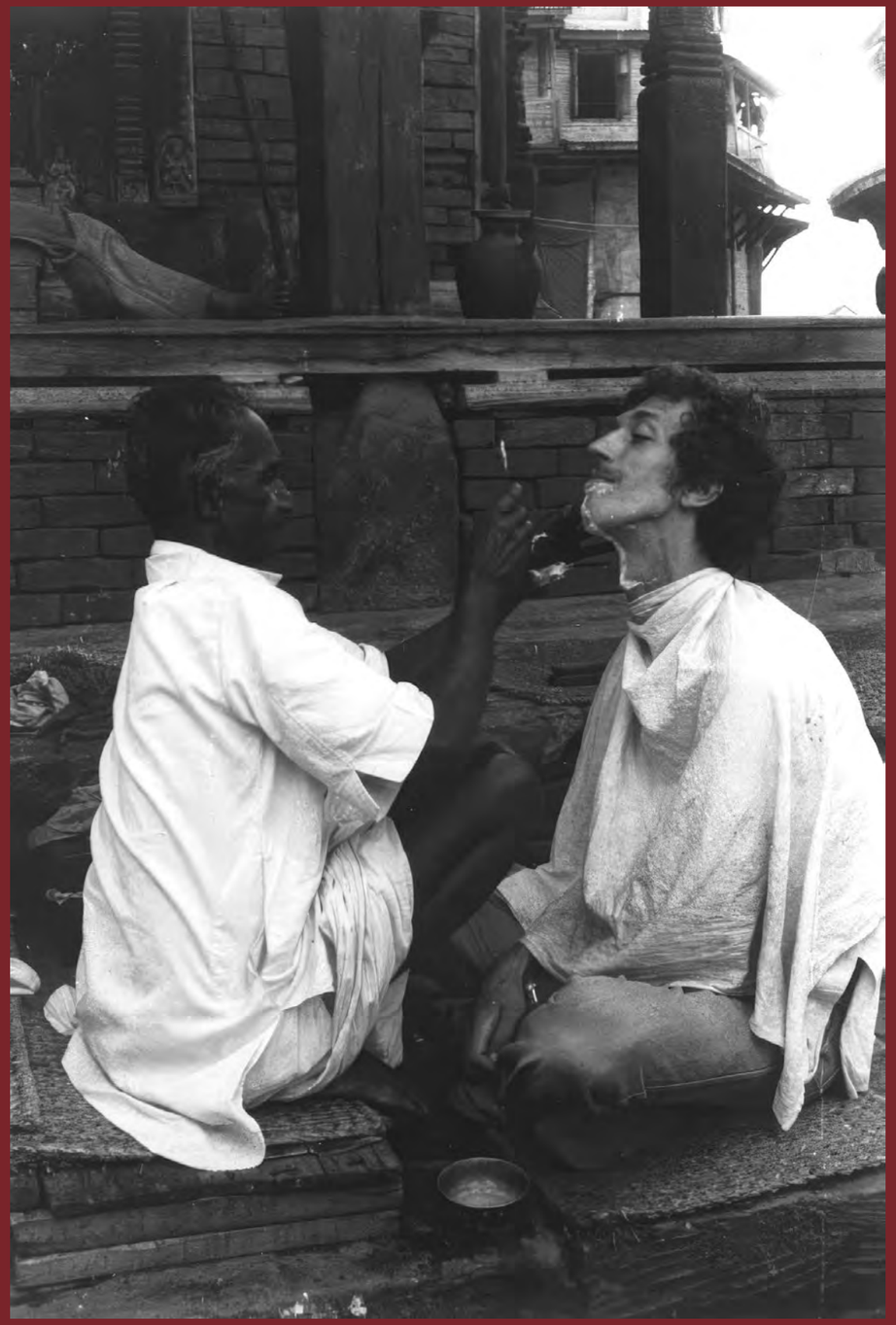
€ 1 500 – 2 000

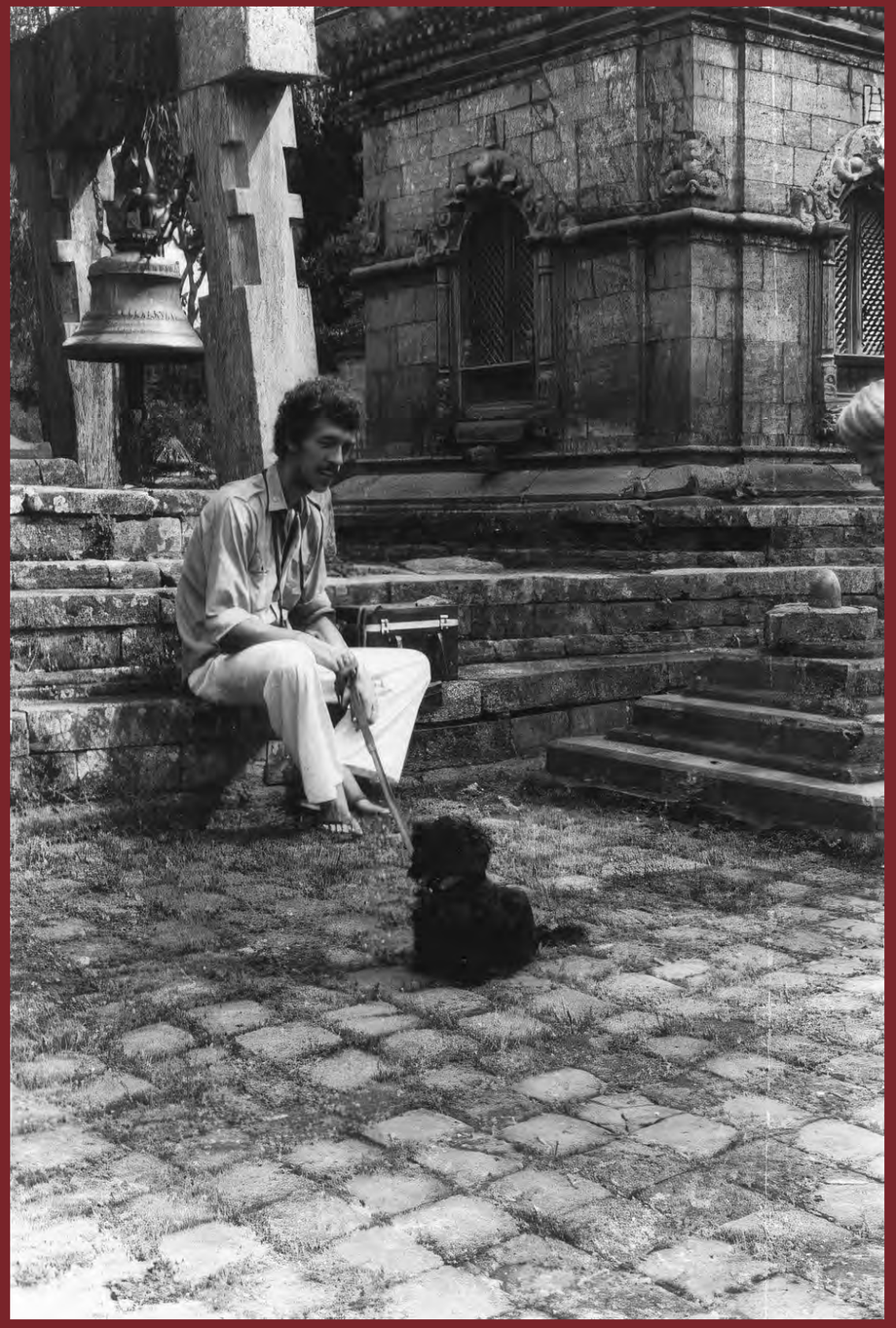
75
Two large Tibetan fire-gilt copper alloy repoussé arms of a bodhisattva. 17–19th century

Of elegant form, the hands showing karana mudra, with slightly bending fingertips, long nails, and distinct finger creases; pearled double bracelets at the wrists. With wooden connection pieces at the shoulder joints. Each mounted on a stand.
Length each ca. 78 cm

西藏 十七至十九世紀
銅鎏金佛手一雙
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 2 000 – 4 000





78
A set of four rare and large terracotta and polychrome tsa-tsa. Western Tibet. 11/12th century

The larger one depicts a wrathful Rakta Yamari in yab-yum with his consort, standing atop a buffalo and a human figure, holding a vajra staff and a kapala, while his consort holds a kartika. The other three depict Chakrasamvara in yab-yum with his consort in three different colours (yellow, blue, and black), holding a vajra and a ghanta, a vajra staff, and a damaru. All with remnants of pigment and mounted on stands.
Height 21 and 17 to 17.8 cm

Provenienz
Rakta Yamari and yellow Chakrasamvara tsa-tsa from the Jos Lipplaa Collection (1904–2004), Amsterdam, assembled until the 1980s
Reinhard Kukahn Collection (1940–2022), Bonn, acquired in the 1980s
Astamangala Gallery, Amsterdam acquired from the above collection

西藏西部 十一/十二世紀
彩繪擦擦四件
來源：紅威羅瓦金剛以及黃彩勝樂金剛擦擦源自荷蘭阿姆斯特丹Jos Lipplaa (1904 – 2004) 私人收藏
德國波恩 Reinhard Kukahn (1940-2022) 收藏，其藏品均源至2013年
阿姆斯特丹阿斯塔曼加拉藝廊，購於以上收藏

€ 5 000 – 7 000

79
Three important early fresco fragments. Western Tibet. Around 13th century

Each on a lotus, with a large red torana in the background.
a) A seated male bodhisattva with three faces and six arms, adorned with a flowing shawl and a crown.
b) A black-coloured wrathful male deity standing in pratyalidasana, with three faces and six arms, carrying various attributes.
c) A wrathful female deity standing in pratyalidasana, holding attributes in her two hands and wearing a long skull chain.
Each mounted in a wooden showcase. (3)
a) 21 x 20 cm; b) 20.5 x 25 cm; c) 25.5 x 22 cm

Literatur
Cf. the style with depictions in early manuscripts, examples in: Pratapaditya Pal, Art of Tibet, A Catalogue of the Los Angeles County Museum Collection, Los Angeles 1983, for a) see p. 128, M4 and p. 132f, M7, for b) and c) see p. 123f, M1d; ten comparable fragments at Christie's, 10.–16.12.2022, Paris, lot 570, published on Himalayan Art Resources, item no. 205089

西藏西部 約十三世紀
彩繪神祇泥板三件
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 3 000 – 6 000

80

A rare and important pair of Tibetan gilt wooden panels with yakshas. 13/14th century

Rectangular carved panels, each depicting a male figure in a kneeling posture, with his hands raised as if supporting the upper beam of the panel. Each figure wears a short garment and is gently framed by a flowing voile around the shoulders, the hair is tied in small knots. With remnants of polychromy dating to a later period. Each with a stand.
Each 20 x 23 cm

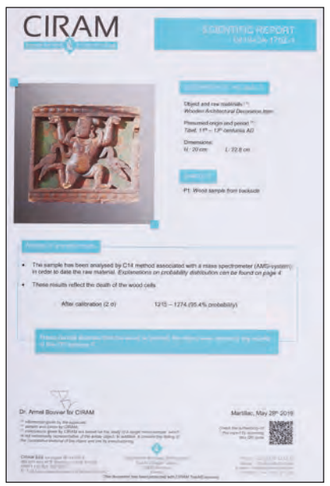
Gutachten
CIRAM C14 test, 0419-OA-170Z-1, 28.5.2019 for one of the panels confirms the dating

Literatur
Cf. carvings dated into 7th to 9th centuries from the Jokhang temple in Lhasa in: Ulrich von Schroeder, Buddhist Sculptures in Tibet, Hong Kong 2001, Vol. I, p. 407ff, particularly fig. VI-7 to -10

西藏 十三/十四世紀
罕見重要彩繪木雕夜叉像一對
證書：其中一件附2019年5月28日由Ciram實驗室出具的碳測試鑑定證書，編號0419-OA-170Z-1，佐證其年代
來源：阿姆斯特丹阿斯塔曼加拉藝廊

A strong indication of the Nepalese origin of the Atlas-like kneeling yaksha figures can be found in early stone carvings from the Licchavi through the Malla periods. Some such figures formed part of architectural structures, as seen, on example of two reliefs from 8/9th century in the collection of the Metropolitan Museum of Art (inv. nos. 1991.44 and 1986.259). More commonly, however, they are found beneath the spouts of hiti fountains in Nepal, where they visually support the outlets. Comparable examples are discussed in: Gautama V. Vajracharya, The Creatures of the Rain Rivers, Cloud Lakes: Newars Saw Them, So Did Ancient India, article published on Asianart.com, 7.1.2009.

€ 5 000 – 10 000


CIRAM

SCIENTIFIC REPORT

Object and raw materials:*)
Wooden Architectural Decorative Item

Presumed origin and period:*)
Tibet, 17th – 13th centuries AD

Dimensions:
H. 20 mm L. 22.8 cm

P1: Wood sample from backside

- The sample has been analysed by C14 method associated with a mass spectrometer (AMS-system). In order to date the raw material. Explanations on probability distribution can be found on page 4
- These results reflect the death of the wood cells

After calibration (2 σ) 1215 – 1274 (95.4% probability)

Dr. Armel Bouvier for CIRAM

Martillac, May 28th 2019

81
A fragment of a large and particularly rare Tibetan wooden aureole. 12–14th century

Right-side fragment of a piece originally serving as a prabhamandala for a large deity figure. Intricately carved with elaborate scrollwork; above the beam a makara protome beneath a small niche containing a seated monk figure. The outer circle decorated with a flame-like pattern, including a vyala with a deity riding on its back, standing atop an elephant. Traces of gilding and red pigment. Mounted on a wooden stand.
Height 77.5 cm

Literatur
For the style, type and size compare wooden prabhamandala from the collection of Michael Phillips, now in Los Angeles County Museum of Art, M.2001.1; also gilt copper pieces from Narthang in: Ulrich von Schroeder, Buddhist Sculptures in Tibet, Hong Kong 2001, Vol. I, p. 446, fig. VII-6; and from the rKyang bu lha khang in: Ulrich von Schroeder, Buddhist Sculptures in Tibet, Hong Kong 2001, Vol. II, p. 844ff, XIII-17 to -21

西藏 十二至十四世紀
木質佛光冕 (局部)
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 5 000 – 10 000

82
A Tibetan wooden gilt polychrome manuscript cover with Buddha and six deities. Around 15th century

The front with a two-line Lantsa inscription in the central field, further framed by a painted band of lotus petals. The back side carved in the central field, depicting Buddha Shakyamuni at the centre, the Pancharaksha (Five Protectresses) and an additional wrathful protector deity to the sides, each seated on a throne. Each deity's name inscribed below in gold. One short side carved with four stupas and two small inscriptions. Lacquer and gilding to the sides and back probably from a later period.
22.5 x 66.5 cm

Provenienz
Private collection, Germany
Astamangala Gallery, Amsterdam, acquired from the above collection

Literatur
Cf. a cover with a similar inscription in: Günter Grönbold, Tibetische Buchdeckel, Exhibition Catalogue, Bavarian State Library, Munich 1991, p. 66f, no. 22

西藏 約十五世紀
紅漆釋迦摩尼紋護經板
來源：德國私人收藏
阿姆斯特丹阿斯塔曼加拉藝廊，購於以上收藏

€ 1 000 – 1 500

83
A Tibetan wooden gilt and polychrome manuscript cover with diamond-shaped motifs. Around 15th century

the front with three large lozenge motifs in the main field, carved in low relief and painted around, the central one depicting a snow lion. Framed by gilt vegetal motifs, with a makara at the top and two birds with intertwined necks at the bottom. Back plain. One short side carved with an abstract ornament in low relief.
30 x 74 cm

西藏 約十五世紀
紅漆菱形紋護經板
來源：阿姆斯特丹阿斯塔曼加拉藝廊，購於以上收藏

€ 1 000 – 1 500

84
An early and very rare painted wood leaf of a Five Buddha crown (ringga). Ladakh or Western Tibet. 12th century

A thin plaque tapering to the top carved with fine relief and openwork, depicting Buddha Akshobhya seated with his hands in (mirrored) bhumisparsha mudra, surrounded by elephants, vyala and a kirtimukha to the top. Painted in polychrome, with still visible details. Base.
Height 25 cm

Provenienz
Formerly in the collection John 'Moke' Mokotoff (1950—2022), New York
Astamangala Gallery, Amsterdam, acquired from the above collection

Literatur
Cf. Michael Henns, Buddhist Ritual Art of Tibet, Stuttgart 2020, p. 415, no. 568; a complete crown set in: Robert Thurman, David Weldon, Sacred Symbols. The Ritual Art of Tibet, New York 1999, p. 22f, no. 6

John 'Moke' Mokotoff (1950—2022) was a New York dealer of Asian art, devoted Buddhist practitioner, and passionate collector who founded Mokotoff Asian Arts in 1980 and supplied important works to major collections, including the Metropolitan Museum of Art and the Rubin Museum of Art. Specialising in Chinese and Indian textiles, he built a significant Himalayan collection over more than forty years.

達克拉或西藏西部 十二世紀
罕見木質彩繪五佛冠一片
來源：曾爲紐約John ‘Moke’ Mokotoff (1950-2022) 舊藏
阿姆斯特丹阿斯塔曼加拉藝廊，購於以上收藏

€ 2 000 – 3 000

88
A Tibetan tantric wooden painted damaru with its original container. 17/18th century

The wooden drum's body painted to imitate bone, decorated with eight skulls on each side; the drumheads made of snakeskin, the waist bound with a textile band forming a grip. Together with a cylindrical wooden container, leather-bound and painted, decorated with a double vajra to the top and bottom and flaming skulls to the sides.
Drum diameter 11.5 cm; box height 10.6 cm

西藏 十七/十八世紀
達馬魯小鼓及彩繪原盒
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 800 – 1 400

93
A large silver and gold damascened iron and brass beer jug (chaang). Eastern Tibet. 18/19th century

Body form inspired by Chinese moon jars, set on a rectangular foot, with a dragon-shaped handle, a spout issuing from a finely modelled makara head, and a lid with a bud-shaped finial. The body decorated with Ashtamangala symbols, four on each side, among scrolling tendrils.
Height 41.7 cm

Literatur
Cf. Valrae Reynolds, Tibet. A Lost World, Richmond 1978, p. 52, catalogue no. 94

西藏東部 十八/十九世紀
銅合金錯金銀酒壺
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 1 500 – 2 000

94
A rare Bhutanese painted wool and cotton door cover.
Around 19th century

Thick woollen panel, the front with a window-like blue frame with a central cross, painted with heads and skulls amidst flames, and four panels with simple woven ornaments in blue and red; at the top, a small curtain painted with a garland of intestines and organs.
Length ca. 130 cm; width 74 cm

不丹 十九世紀
骷髏紋門簾
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 1 500 – 2 000

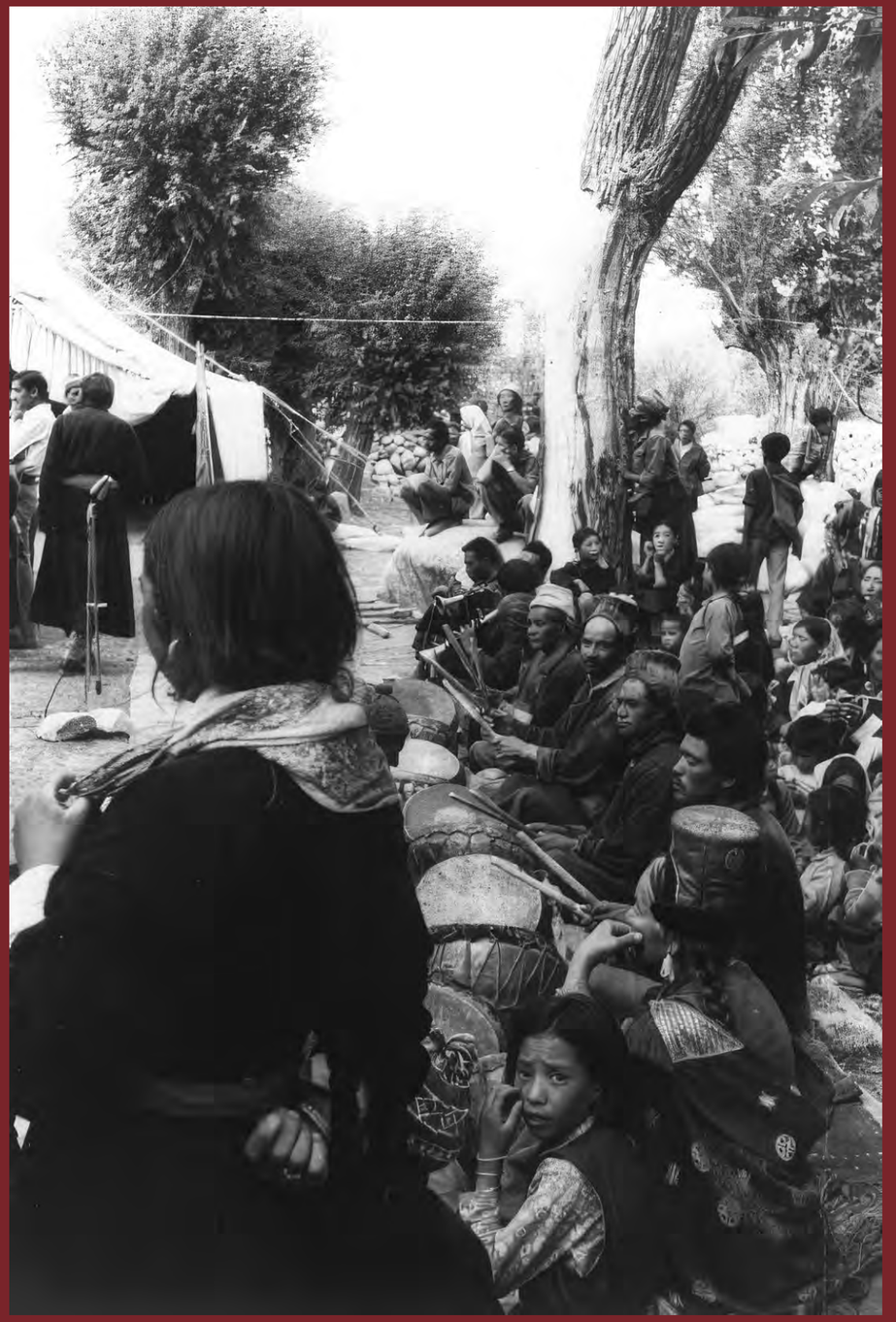
95
Four Tibetan wooden painted doors of a cabinet (torkam). 19th century

The two larger doors depicting projections of wrathful deities in the centre, the four-armed mahakala on the left and the rare protector deity Tsiu Marpo on the right; above them a garland of offerings, and below them various beings and animals. The smaller doors depict ashtamangala symbols on the left and Saptaratna symbols on the right, framed above by a jewelled garland and below by a row of skull bowls. Fixed in pairs from the back. (4)
46.9 x 52.8 and 26 x 52.3 cm

Literatur
Cf.: David Kamansky, Wooden Wonders: Tibetan Furniture in Secular and Religious Life, exhibition catalogue, Chicago 2004, p. 314, no. 132

西藏 十九世紀
彩繪櫃門四面
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 2 000 – 3 000



96
A small Tibetan wooden painted throne for a buddha figure. 15/16th century

With a finely carved front rail and legs depicting two makara heads; playful double arms and a wide top rail of the back surmounted by lotus-bud finials and bearing a wish-fulfilling jewel.
Height 34 cm; width 25 cm; depth 14.5 cm

Literatur
Cf. similar style in: David Kamansky, Wooden Wonders: Tibetan Furniture in Secular and Religious Life, Exhibition catalogue., Chicago 2004, p. 190f, no. 14 and 16

西藏 十五/十六世紀
木質彩繪佛像底座
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 800 – 1 400

97
A small Tibetan wooden painted offering table.
First half 15th century

An elongated low table with closed sides, the front with a slightly projecting section, carved in openwork with voluminous volutes and foliate motifs. Remnants of red pigment.
Height 12.2 cm; width 45.8 cm; depth 18.2 cm

Gutachten
CIRAM C14 test, 0325-OA-488J-3, 5.5.2025 confirms the dating

西藏 十五世紀上半葉
木質小桌
證書：2025年5月5日由Ciram實驗室出具的碳測試鑑定
證書，編號0325-OA-488J-3，佐證其年代
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 2 000 – 3 000

98
A small Tibetan gessoed and painted wooden offering table. Around 16th century

Elongated low table on four bowed cabriole legs; the apron carved with auspicious objects in the upper register and with openwork volutes and foliate motifs in the lower part. The sides and the back with black-on-black kyungbur designs. Remnants of red pigment.
Height 24.2 cm; width 49.3 cm; depth 19 cm

西藏 約十六世紀
木質彩繪吉祥寶紋小桌
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 1 000 – 2 000

99
An elegant Tibetan wooden painted offering table. 16th century

Of elongated form on four legs carved in ornamental cloud forms; the front apron decorated with fine floral motifs, and the side and rear aprons with wave designs, partially in openwork. All sides in polychrome. Metal fittings to the corners and sides.
Height 30.4; width 66.3 cm; depth 27.5 cm

Literatur
Cf.: D. Kamansky, Wooden Wonders: Tibetan Furniture in Secular and Religious Life, exhibition catalogue, Chicago 2004, p. 188, no. 12

西藏 十六世紀
木質彩繪花卉紋矮桌
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 2 000 – 3 000

100
A Tibetan wooden painted offering table.
16/17th century

Elongated low table on four cabriole legs carved in cloud form; the apron carved with jewel symbols and geometric volutes. The back legs painted. Remnants of polychrome.
Height 30 cm; width 58.8 cm; depth 25.5 cm

西藏 十六/十七世紀
木質彩繪雲紋矮桌
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 1 500 – 2 000

101
A Tibetan gessoed and gilt wooden offering table.
Around 18th century

An elongated low table with side stretchers; the aprons with slender cartouches, the front and sides decorated with dense floral designs in kyungbur. Top painted red.
Height 38.4 cm; width 74.3 cm; depth 32.2 cm

西藏 約十八世紀
木質漆金花卉紋矮桌
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 1 000 – 2 000

102
A Tibetan gessoed and painted wooden chest for books (pegam). 17/18th century

With a central door fitted with brass closures and two imitated door panels, outlined in kyungbur and painted with peonies and jewels; the side panels depicting seated Chinese arhats; the legs and frame decorated with running cloud motifs; the scalloped back depicting a chakra among clouds.
Height 66.7 cm; width 67.7 cm; depth 32.3 cm

Literatur
Cf.: David Kamansky, Wooden Wonders: Tibetan Furniture in Secular and Religious Life, Exhibition catalogue, Chicago 2004, p. 286, no. 107 and p. 289, no. 109

西藏 十七/十八世紀
木質彩繪佛龕三門立櫃
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 1 000 – 2 000

103

An extraordinary pair of Tibetan silk brocade appliqué temple hangings. Around 1900

Rich garlands of varied textiles and embroidery, each upper section composed of three bands, the main field divided into four panels depicting Buddhist guardians mounted on various animal vahanas above curling clouds. Framed by jewelled chains extending downwards into lotus blossoms and further auspicious symbols within dense scrollwork and terminating in tassels. Particularly fine detailing, superbly executed appliqué work, and exceptionally well-preserved colours.
79 x 122.5 cm; 78.5 x 123.5 cm (without tassels)

Provenienz
Astamangala Gallery, Amsterdam, acquired in Kathmandu

Literatur
Cf. temple hangings from the Norbulingka summer palace published in: Jeong-hee Lee-Kalisch, Uwe Bräutigam. Tibet. Klöster öffnen ihre Schatzkammern (exhibition catalogue), Kulturstiftung Ruhr, Essen, Villa Hügel, 2006, pp. 545ff., nos. 126 and 127; and in the collection of Los Angeles County Museum of Art, accession no. M.78.74, as well as one from Central Tibet regions, accession no. M.81.332, published in: Pratapaditya Pal, Art of Tibet: A Catalogue of the Los Angeles County Museum of Art Collection, Los Angeles 1983; further hangings from the Potala Palace published in: Michael Henss, Buddhist Ritual Art of Tibet, Stuttgart, 2020, p. 319, no. 417; also a hanging housed in Philadelphia Museum of Art, accession no. 1999-43-1

Appliqué silk brocade hangings with openwork lattice designs serve as decoration in Buddhist temple interiors and are typically attached to the beams. Numerous other textile works also adorn the halls and rooms of Tibetan monasteries, including carpets, pillar hangings, and further pieces in appliqué.

Owing to this rich interior decoration, Tibetan temples are sometimes described as examples of “textile architecture”.
The origins of the appliqué decorative tradition, as well as the provenance of the materials used, remain insufficiently studied. Most textiles likely originated from Ming and Qing workshops, although Russian fabrics, produced in Chinese style, may also have been used. The materials were often donated by lay patrons: a comparable appliqué hanging in the Los Angeles County Museum of Art, for example, bears an inscription naming the donor (inventory no. M.78.74). Larger monasteries, however, have also acquired textiles independently. The Potala Palace is particularly well known for the extensive textile holdings in its treasury. The sewing has likely been permanently carried out in the workshops of Tibetan monasteries from at least the 19th century. Individual pieces may incorporate textiles of differing origins and dates.

西藏 一九OO年左右
堆繡掛幔一对
来源：阿姆斯特丹阿斯塔曼加拉藝廊，购于加德满都

鏤空絲綢錦緞堆花裝飾常用來佈置佛教寺廟內部，且固定於橫樑上。藏傳佛教寺院殿堂及房間也經常佈滿各類紡織品，例如地毯、柱幔和其他堆花裝飾物，由此藏傳佛教寺院有時也被稱爲“紡織建築”。
堆花裝飾傳統之起源以及所用材料的來源至今尚未得到充分研究。大多數織物可能源自明清王朝，但也可能使用了仿照中國風格製作的俄羅斯紡織品。這些織物通常由普通人捐贈：例如，洛杉磯郡藝術博物館收藏的一件類似的堆花掛毯上就標有捐贈者的姓名(藏品編號：M.78.74)。不過，大型寺院也會自行購置紡織品。布達拉宮以其數量龐大的紡織品收藏而聞名。
至少從十九世紀起，藏傳佛教寺院的作坊裏就可能一直在進行着編織縫紉工作。一件作品均可能會用到不同產地和年代的材料。

€ 20 000 – 25 000

104
A Nepalese Great Chariot (bhimarata) celebratory paubha. Distemper and gold on cotton.
Late 19th century

Within a lake set inside a fenced green garden stands a stupa inhabited by Ushnishavijaya and a red Avalokiteshvara, surrounded by buddhas, bodhisattvas, and two protector deities. Below, monk figures attend four yidam emanations, including Vajravarahi. The bottom with three registers depicting a procession to the temple and members of the donor family praying to Ushnishavijaya. Framed and glazed.
Image 70.5 x 50 cm; frame 84.5 x 63 cm

Provenienz
Jos Lipplaa Collection (1904–2004), Amsterdam, assembled until the 1980s
Reinhard Kukahn Collection (1940–2022), Bonn, assembled until 2013, acquired from the above
Astamangala Gallery, Amsterdam acquired from the above

The Bhimaratha ceremony is celebrated in Nepal when one reaches the age of 77 years, 7 months, 7 days, 7 hours, and 7 minutes. The person is then required to participate in a procession to a principal stupa, where special rituals are attended. A paubha may be commissioned by the family for the occasion, if the construction of a stupa is not feasible.

尼泊爾 十九世紀
佛塔帕巴唐卡
來源：荷蘭阿姆斯特丹Jos Lipplaa (1904—2004) 收藏，其藏品均源至1980年代
德國波恩 Reinhard Kukahn (1940—2022) 收藏，其藏品均源至2013年，購自以上收藏
阿姆斯特丹阿斯塔曼加拉藝廊，購於以上收藏

€ 3 500 – 4 500

105
An early Tibetan thangka of Ushnishavijaya. Distemper and gold on cotton. 16th century

The three-faced goddess seated within a stupa placed on a tall lion throne, holding various attributes in her eight hands, including a small image of Buddha Amitabha; in the chattras above her appears Buddha Shakyamuni. She is attended by two female bodhisattvas, with two lamas behind them, and is further surrounded by buddhas, teachers, and protector deities, including White Tara, Jambhala, and Mahakala in the lower register. Simple cotton mounting.
Image 60 x 44 cm; mounting 96.5 x 53 cm

西藏 十六世紀
早期頂髻尊勝唐卡
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 4 000 – 6 000

106
An early Tibetan thangka of Dharmatala. Distemper and gold on cotton. 16th century

The patron deity of books and knowledge, depicted riding a tiger, dressed in Chinese attire and carrying a load of books and scrolls on his back. He gazes at the Eight Medicine Buddhas and Amitayus; behind him appears Acala; each with a naming inscription below. At the bottom are two of the Four Heavenly Kings: Dhritarashtra, holding a vina, and Vaishravana, holding a banner and a nakula. Framed under glass.
Image 60.5 x 42 cm; frame 82 x 63 cm

This work was probably part of a set of several thangka with Buddha Shakyamuni at the centre and the Sixteen Great Arhats, with Dharmatala as an attendant figure to one of the arhats.

西藏 十六世紀
早期達摩多羅尊者唐卡
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 6 000 – 8 000

107
A Tibetan black-ground kangdzä-thangka with torma offering. Distemper and gold on cotton. Around 1800

A large golden torma on a flaming pedestal with makara feet, surrounded by numerous offering objects and skull cups, as well as various auspicious animal pairs at the bottom and birds and a dragon at the top, flanking the Ashtamangala symbols. Impressive colour scheme. Framed and glazed.
Image 58 x 37.5 cm; frame 72 x 50.5 cm

Provenienz
With Spink & Son, London, around 1990; With Ashencaen and Leonov Himalayan Art, London, 2000s; Collection Ian Triay, Madrid, sold at Bonhams, Paris, 15.12.2022, lot 105; Astamangala Gallery, Amsterdam acquired at the above auction

Literatur
Himalayan Art Resources item no. 205088

Based on its iconography, the thangka is likely to have been created as a dedication to the wrathful protector deity Magzor Gyalpo, a form of Paldhen Lhamo.

西藏 一八OO年左右
託瑪供養黑唐卡
來源：1990年左右倫敦Spink & Son售品
2000年代倫敦Ashencaen and Leonov Himalayan Art售品
西班牙馬德里Ian Triay收藏，2022年12月15日拍賣於巴黎 Bonhams，編號105
阿姆斯特丹阿斯塔曼加拉藝廊，購於以上拍賣

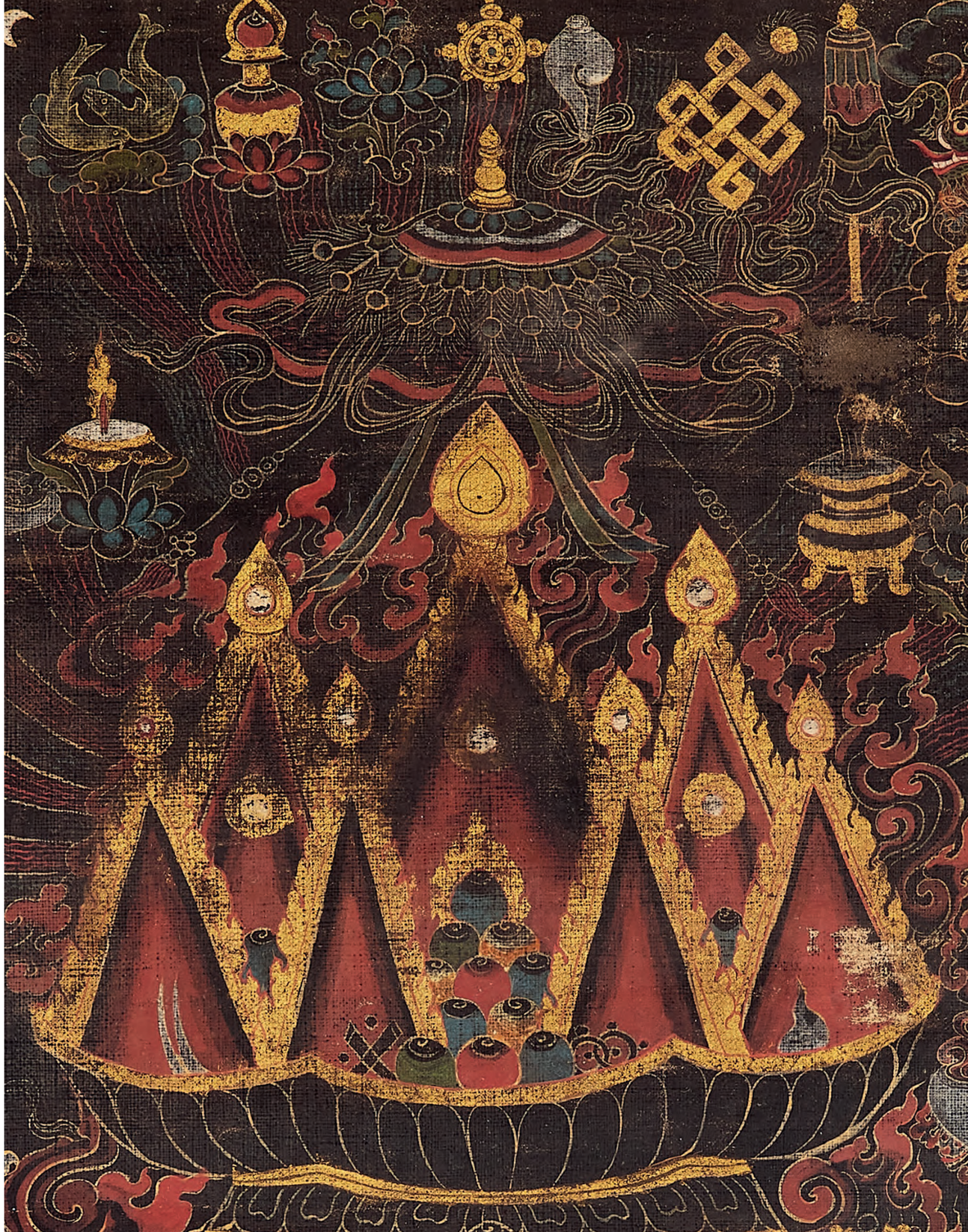
€ 3 500 – 4 500

108
A small Tibetan black-background thangka of Guru Dragtro. Distemper and gold on cotton. 18th century

The blue, winged deity depicted in pratyalidhasana on a multi-headed sow atop a lotus, wearing charnel ground attire and holding a vajra in his right hand and a kapala in his left. Below him gems and the Five Sense offerings. Framed and glazed.
Image 43 x 32.5 cm; frame 57.7 x 46.3 cm

西藏 十八世紀
忿怒蓮師黑唐卡
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 1 400 – 1 800



109
A beautiful thangka of Buddha Amitayus. Distemper and gold on cotton. Central Tibet. 18th century

Depicted in his sambhogakaya form, the red Amitayus is seated on a lotus placed atop a peacock throne, holding an amrita vase in his hands; his princely attire is completed by a fine crown and jewellery. To his sides are two Sakya teachers; at the top appears Buddha Shakyamuni, flanked on his right by Prajnaparamita, Vajradhara, and Maitreya, and on his left by Avalokiteshvara, White Tara, and Green Tara. At the bottom centre, a flaming aureole surrounds the figure of Mahakala; to his sides are Ushnishavijaya, two Taras, and Jambhala. Silk brocade mounting.
Image 66.5 x 45.5 cm; mounting 132 x 75 cm

西藏 十八世紀
阿弥陀佛唐卡
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 4 500 – 5 500

112
A Tibetan thangka of Vajrasattva and the bardo.
Distemper on cotton. 19th century

After the Bardo Thodol. The main deity is seated at the centre, holding a vajra and a ghanta in his hands. Above him are three circles depicting the peaceful and wrathful deities of the bardo, as well as the Five Buddhas, overseen by Nyingma teachers. To the right, the six realms of existence are depicted in registers, represented by six Buddhas. At the bottom scenes from the bardo, overseen by Yama at the lower left; above him, several bodhisattva welcome souls into the pure land of Amitabha, Sukhavati. Framed.
Image 90 x 66.5 cm; frame 96 x 72.5 cm

西藏 十九世紀
度亡經金剛薩埵唐卡
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 1 500 – 2 500

114
A Tibetan thangka of Buddha Amitabha.
Distemper on cotton. 19/20th century

Seated in vajrasana on a lotus throne and backed by a double aureole, holding an alms bowl in his lap and wearing multicoloured robes, accompanied by Tsongkhapa and Hayagriva above, and Buddha Vairocana with two bodhisattvas below. Framed.
Image 86 x 73 cm; frame 92 x 79 cm

西藏 十九/二十世紀
阿彌陀佛唐卡
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 1 000 – 2 000

118
A Tibetan thangka of Padmasambhava.
Distemper and gold on cotton. Tibet. 20th century

Seated on a lotus atop a lion throne before a jewelled aureole, holding a vajra in his right hand and a kapala with an amrita vase in his left. Above him appear Avalokiteshvara Chaturbhuja and Buddha Amitabha; he is further surrounded by teachers of different traditions, wrathful protector deities, and yidams in yab-yum, as well as Chitipati at the bottom. Framed.
Image 71.5 x 52; frame 98 x 74 cm

西藏 二十世紀
蓮花生大士的唐卡
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 1 200 – 1 800

119
A rare Nyingma school thangka of Krodha Vajrapani. Distemper and gold on cotton. North-Eastern Tibet, probably Amdo. 19th century

Surrounded by flames and stepping in pratyalidhasana on a lotus, he wears a tiger skin around his hips and a short cover around the shoulders. In his raised right hand he holds a rare attribute — a visvavajra, or double vajra; in his left, a ghanta. Above him, in the clouds, appears Samantabhadra, flanked by a Nyingma teacher and an unusual depiction of an ascetic. Further encircling the main figure are eight wrathful protector deities within flaming aureoles, to the bottom the Five Senses Offering. Framed and glazed.
Image 82 x 55.5 cm; frame 101.5 x 73.5 cm

Provenienz
Jos Lipplaa Collection (1904–2004), Amsterdam, assembled until the 1980s
Reinhard Kukahn Collection (1940–2022), Bonn, assembled until 2013, acquired from the above
Astamangala Gallery, Amsterdam acquired from the above

西藏東北部 十九世紀
罕見寧瑪派忿怒金剛唐卡
來源：荷蘭阿姆斯特丹Jos Lipplaa (1904—2004) 收藏，其藏品均源至1980年代
德國波恩 Reinhard Kukahn (1940-2022) 收藏，其藏品均源至2013年，購自以上收藏
阿姆斯特丹阿斯塔曼加拉藝廊，購於以上收藏

€ 3 000 – 5 000

LEMPERTZ
1845

Over 150 further objects from the Inventory of the Astamangala Gallery

Asian Arts Online
4 – 18 June 2026
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121
A small Bhutanese mandala of Buddha Amitayus. Distemper and gold on cotton. 19th century

Featuring a small Amitabha in yab-yum at the centre, surrounded by four identical images and four amrita vases within the lotus petals, further encircled by protector deities and four buddhas. The red Buddha Amitabha in its principal form emerges from the clouds above the mandala, seated on a lotus. Silk brocade mounting.
Image 34 x 27 cm; mounting 70.5 x 51 cm

不丹 十九世紀
阿彌陀佛壇城唐卡
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 1 000 – 2 000

122
A small Bhutanese thangka of a Kagyu teacher, possibly Padma Lingpa. Distemper and gold on cotton. 18th century

At the centre, the master, depicted sitting on a throne, surrounded by a rainbow aureole, and dressed in red and orange monastic robes and a red Kagyu hat, with his hands in dharmachakra mudra. He is set within a hilly landscape and surrounded by further teachers, bodhisattvas, and a wrathful protector deity. A Lantsa inscription on the reverse. Silk brocade mounting.
Image 36.5 x 27 cm; mounting 86.5 x 57.5 cm

不丹 十八世紀
噶舉派大師唐卡 (可能爲貝瑪林巴)
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 1 500 – 2 000

123
A Bhutanese mandala of Vajradhara. Distemper and gold on cotton. 19th century

The blue Buddha Vajradhara is seated at the centre of the lotus, surrounded by buddhas in yab-yum from the Five Families within the petals. The gates, shaped as vajra prongs issuing from makara heads, are protected by parasols and flanked by banners. Above the mandala appears Ngawang Namgyal, the principal teacher of the Bhutanese Drukpa Kagyu tradition and an important cultural and political figure. All set against an empty dark blue background. Silk brocade mounting, framed and glazed.
Image 48.5 x 34.5 cm; frame 68.7 x 54.7 cm

Literatur
Cf. a mandala from the collection of the Rubin Museum of Art, New York, accession no. P1998.26.1 (Himalayan Art Resources, item no. 766) and a further similar piece on Himalayan Art Resources, item no. 21415

不丹十九世紀
金剛持壇城唐卡
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 3 000 – 4 000

124
A Tibetan kangdzä offering thangka for Begtse. Distemper on cotton. Tibet. Late 19th century

At the centre is a large lotus pedestal for the projection of the main deity, represented only by his attributes, garments, and a symbolic syllable. To either side are projections of a female and a male protector deity; above, under a garland of intestines, a further eight projections standing on human skins. In the lower part skulls with offerings of the Seven Treasures of the Chakravartin and a flaming torma. A seven-line Uchen inscription to the reverse. Silk brocade mounting with a fringe.
Image 75.5 x 75 cm; mounting 121.5 x 91.5 cm

Provenienz
With Schoettle-Ostasiatika, Stuttgart, no. 6135
Private collection, Germany, assembled in the 1970/80s, sold at Nagel Auktionen, Stuttgart, 6.—8.12.2022, lot 82
Astamangala Gallery, Amsterdam acquired at the above auction

西藏 十九世紀晚期
供奉大紅司命主唐卡
來源：斯圖加特Schoettle-Ostasiatica，編號6135
曾爲德國私人收藏，藏於1970/80年代
阿姆斯特丹阿斯塔曼加拉藝廊，購於以上收藏

€ 1 500 – 2 000

126
A large Bhutanese astrology scroll. Distemper on cotton.
Early 20th century

Extremely fine and detailed painting with different schemes and periods, often marked by various animals, symbols, and syllables, accompanied by explanatory texts. Fixed on a textile frame.
40.5 x 148.5 cm

不丹 二十世紀早期
占星學手抄卷軸
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 1 000 – 1 500

128
A bronze figure of Buddha Vairocana.
Late 15/16th century

Seated in meditation on a double lotus pedestal, both hands held in front of the chest in the dharmachakra mudra, wearing a seven-pointed crown from which two ribbons cascade down over the shoulders; the borders of the robe finely engraved with flowers and scrolls. Black patina.
Height 23.3 cm

Vairocana, the Buddha of Light, is the supreme manifestation of the Buddha principle. He embodies millions of worlds with millions of Buddhas. In later Chinese Buddhist art he is often represented with a crown with five Buddhas, and clasped hands with two fingers stretched, symbolizing his teaching of the Avatamsaka Sutra, the Flower Ornament Scripture.

十五世紀末/十六世紀
銅毗盧遮那佛坐像
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 3 000 – 4 000

152
A large cinnabar-lacquered wood box for sutras.
Ming dynasty (1368–1644) and a
Yongle-period (1403–1424) sutra cover

Of rectangular shape, resting on a low plinth supported by six small feet, with a very slightly domed lid, the interior finished in black lacquer; the lid bearing a Chinese inscription in red lacquer: Dabaoji jing di san juan (Maharatnakuta Sutra, vol. 3) and a Tibetan inscription in uchen script. Bronze lock; the positioning pin missing. Along with a book cover of red-lacquered wood with the three jewels (triratna) in gold-rubbed engraving (qiangjin technique) within a rectangular panel on the top, the backside lacquered red. (2)
Height 44.5 cm; width 88.6 cm; depth 41 cm, the sutra cover 73 x 26.5 cm

明 紅漆經箱及紅漆底戧金經文夾板
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 5 000 – 7 000

154
A ceiling hanging or throne canopy. Various silks.
16/18th century

The centre square panel consists of a brown, rectangular piece of silk embroidered with an ascending four-clawed dragon in couched gold-wrapped threads, flat stitches and twisted threads (probably Wanli era (1572–1620)), flanked by pieces of gold brocade with flowers and pieces of velvet with a chequerboard pattern. It is surrounded by seven brocade strips of varying colours; at the cardinal points, the strips are arranged in such a way as to give the impression of the ‘gates’ of a mandala. The wide outer blue border with lotuses and tendrils of more recent date. Mounted on dark grey cotton, mounted over a wooden frame.
121 x 121 cm

十六/十八世紀 緙絲彩繡龍紋壇城
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 1 400 – 1 800

155
A silk embroidered panel. 18th century

A fragment of a blue satin dragon robe (two pieces) featuring five dragons with flaming jewels amidst small clouds, above lishui with flaming jewels and coral branches, embroidered in couched gold-wrapped threads and satin stitch. Inserts from the same robe below the sleeves and in the neckline. Heavily restored; gold-wrapped threads partially missing or loose. Mounted on blue canvas and set in a thin wooden frame.
Overall dimensions 143.1 x 83.2 cm

十八世紀 藍地緙絲龍紋彩繡
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 1 200 – 1 600

156
A silk embroidered panel. First half 18th century

Backside of a blue satin dragon robe displaying three dragons, one emblem and a bat amidst small clouds above lishui with various emblems, embroidered in couched gold-wrapped threads, satin and knotted stitch. Inserts below the sleeves from the same garment. Two wide borders, one of patterned beige satin, the other composed of several red-ground robe fragments (18/early19th century). Backed with brown cotton. Hanging stave on the top edge. Several missing areas in the satin, partially backed, missing gold-wrapped threads, the borders with stains.
Overall dimensions 145.5 x 121.6 cm; image 126 x 80 cm

十八世紀上半葉 藍地緙絲龍紋彩繡掛簾
來源：阿姆斯特丹阿斯塔曼加拉藝廊

€ 1 000 – 1 400

157
A pair of Ningxia woolen pillar carpets. Northwestern China. Around 1930–40

In the centre, a Lamaist monk blowing a conch shell, surrounded by the eight Buddhist emblems and small clouds; above him, an inscription in Uchen script: dge slong prin las bul lo (the monk Thinlay Bullo). At the bottom edge, lishui; at the top, a canopy-like pattern.
118.6 x 77.3 cm

Provenienz
Former property of Bob van Grevenbroek (?–2004), first Western art dealer in Kathmandu in the 1960s

寧夏 一九三O/一九四O年左右
羊毛織毯包柱一對
來源：Bob van Grevenbroek (逝於2004), 其爲二十世紀六十年代尼泊爾加德滿都首位西方藝術品經銷商
阿姆斯特丹阿斯塔曼加拉藝廊

€ 2 500 – 3 000

LEMPERTZ

1845

Asian Arts Online
4 - 18 June 2026
Online Auction 1295

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Henrik Hanstein, öffentlich bestellter und vereidigter Auktionator
Isabel Apiarius-Hanstein, Kunstversteigerin

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The used items are sold in public auction in which the bidder/buyer can participate in Person. The legal stipulations concerning the sale of consumer goods are not to be applied according to § 474 para. 1 sentence 2 of the *Bürgerliches Gesetzbuch* (the Civil Code, „BGB").

5. Claims for compensation as the result of a fault or defect in the object auctioned or damage to it or its loss, regardless of the legal grounds, or as the result of variances from the catalogue description or statements made elsewhere due to violation of due dilligence according to §§ 41 ff. of the *Kulturgutschutzgesetz* (the Cultural Property Protection Act) are excluded unless Lempertz acted with wilful intent or gross negligence; the liability for bodily injury or damages caused to health or life remains unaffected. In other regards, point 4 applies.

6. Submission of bids. Lempertz reserves the right to approve bidders for the auction and especially the right to make this approval dependent upon successful identification in terms of § 1 para. 3 of the *Geldwäschegesetz* (the Money Laundering Act, "GWG"). **Bids in attendance:** The floor bidder receives a bidding number on presentation of a photo ID. If the bidder is not known to Lempertz, registration must take place 24 hours before the auction is due to begin in writing on presentation of a current bank reference. **Bids in absentia:** Bids can also be submitted either in writing, telephonically or via the internet. The placing of bids in absentia must reach Lempertz 24 hours before the auction to ensure the proper processing thereof. The item must be mentioned in the bid placed, together with the lot number and item description. In the event of ambiguities, the listed lot number becomes applicable. The placement of a bid must be signed by the applicant. The regulations regarding revocations and the right to return the goods in the case of long distance agreements (§ 312b-d BGB) do not apply. **Telephone bids:** Establishing and maintaining a connection cannot be vouched for. In submitting a bid placement, the bidder declares that he agrees to the recording of the bidding process. **Bids via the internet:** They will only be accepted by Lempertz if the bidder registered himself on the internet website beforehand. Lempertz will treat such bids in the same way as bids in writing. By registering, the bidder confirms that they are acting on their own behalf and on their own account.

7. Carrying out the auction: The hammer will come down when no higher bids are submitted after three calls for a bid. In extenuating circumstances, the auctioneer reserves the right to bring down the hammer or he can refuse to accept a bid, especially when the bidder cannot be successfully identified in terms of § 1 para. 3 GWG. If several individuals make the same bid at the same time, and after the third call, no higher bid ensues, then the ticket becomes the deciding factor. The auctioneer can retract his acceptance of the bid and auction the item once more if a higher bid that was submitted on time, was erroneously overlooked and immediately queried by the bidder, or if any doubts regarding its acceptance arise. Written bids are only played to an absolute maximum by Lempertz if this is deemed necessary to outbid another bid. The auctioneer can bid on behalf of the submitter up to the agreed limit, without revealing this and irrespective of whether other bids are submitted. Even if bids have been placed and the hammer has not come down, the auctioneer is only liable to the bidder in the event of premeditation or gross negligence. Further information can be found in our privacy policy at www.lempertz.com/datenschutzerklärung.html

8. Once a lot has been knocked down, the successful bidder is obliged to buy it. If a bid is accepted conditionally, the bidder is bound by his bid until four weeks after the auction unless he immediately withdraws from the conditionally accepted bid. From the fall of the hammer, possession and risk pass directly to the buyer, while ownership passes to the buyer only after full payment has been received.

9. Up to a hammer price of € 800,000 a premium of 27 % calculated on the hammer price plus 19 % value added tax (VAT) calculated on the premium only is levied. The premium will be reduced to 22 % (plus VAT) on any amount surpassing € 800,000 (margin scheme).
On lots which are characterized by N, an additional 7 % for import tax will be charged.
On lots which are characterised by an R, the buyer shall pay the statutory VAT of 7 % on the hammer price and the buyer's premium on works of art and collector's items and 19% on all other objects (including antiquities and photography – regular scheme).
To lots characterized by an R which are sold and send to a private person in another EU member state, the VAT legislation of this member state is applied, § 3c of the *Umsatzsteuergesetz* (VAT-Act).
Exports to third (i.e. non-EU) countries will be exempt from VAT, and so will be exports made by companies from other EU member states if they state their VAT identification number. For original works of art, whose authors are either still alive or deceased for less than 70 years (§ 64 of the *Urheberrechtsgesetz* (Act on Copyright and Related Rights), a charge of 1.8 % on the hammer price will be levied for the droit de suite. For payments which amount to € 10,000.00 or more, Lempertz is obliged to make a copy of the photo ID of the buyer according to §3 GWG. This applies also to cases in which payments of € 10,000.00 or more are being made for more than one invoice. If a buyer exports an object to a third country personally, the VAT will be refunded, as soon as Lempertz receives the export and import papers. All invoices issued on the day of auction or soon after remain under provision.

10. Successful bidders shall forthwith upon the purchase pay to Lempertz the final price (hammer price plus premium and VAT) in Euro. Bank transfers are to be exclusively in Euros. We accept payment by cryptocurrencies. The invoice will be send by email unless the buyer asks Lempertz to send them by mail. The request for an alteration of an auction invoice, e.g. to a person other than the bidder has to be made immediately after the auction. Additional fees may apply for the alteration. The transfer is subject to successful identification (§ 1 para. 3 GWG) of the bidder and of the person to whom the invoice is transferred. Invoices will only be issued to those persons actually responsible for settling the invoices.

11. In the case of payment default, Lempertz will charge 1% interest on the outstanding amount of the gross price per month. If the buyer defaults in payment, Lempertz may at its discretion insist on performance of the purchase contract or, after allowing a period of grace, claim damages instead of performance. In the latter case, Lempertz may determine the amount of the damages by putting the lot or lots up for auction again, in which case the defaulting buyer will bear the amount of any reduction in the proceeds compared with the earlier auction, plus the cost of resale, including the premium.

12. Buyers must take charge of their purchases immediately after the auction. Once a lot has been sold, the auctioneer is liable only for wilful intent or gross negligence. Lots will not, however, be surrendered to buyers until full payment has been received. Without exception, shipment will be at the expense and risk of the buyer. Purchases which are not collected within four weeks after the auction may be stored and insured by Lempertz on behalf of the buyer and at its expense in the premises of a freight agent. If Lempertz stores such items itself, it will charge 1 % of the hammer price for insurance and storage costs.

13. As far as this can be agreed, the place of performance and jurisdiction is Cologne. German law applies; the German law for the protection of cultural goods applies; the provisions of the United Nations Convention on Contracts for the International Sale of Goods (CISG) are not applicable. Should any provision herein be wholly or partially ineffective, this will not affect the validity of the remaining provisions. Regarding the treatment of personal data, we would like to point out the data protection notice on our website.

Henrik Hanstein, sworn public auctioneer
Isabel Apiarius-Hanstein, auctioneer

拍卖条件

1. 伦佩茨艺术品拍卖公司（以下简称伦佩茨）作为代理人遵照《商法典》(Handelsgesetzbuch) 第383条第3段第1款的规定，为不公开身份的委托人举办公开拍卖会。相对于其他语言版本的拍卖条件，德文版条款拥有最终解释权。
2. 伦佩茨为自己保留下述权利：可合并或拆分图录册中拍品的编号。在特殊情况下，不按照目录顺序对某些拍品进行拍卖或者取消对某些拍品的拍卖。
3. 所有拍品在拍卖之前的预展中接受客户的检测与查看，图录册和网页所展示的拍品说明均为诚实陈述，这些信息建立在图录制作时工作人员所知所信的知识基础之上，它们不是构成合同约定的组成部分，并不提供法律意义上的保证，仅作为参考资料。本条款同样适用于品相报告以及任何口头和书面的咨询答复。来自于艺术家的、涉及艺术家遗产或者来自权威专家的证书、证明，只有在图录册中被明确提及时，才能作为合同的组成部分。图录册不会一一述及拍品的品相状态，缺乏说明并不足以成为之后对拍品特性行协商的理由。所有拍品均为用过物品。所有拍品均会以其在落槌成交时的状态被售出转让。
4. 不包含索赔保证。如果图录册的说明与事实偏离，致使拍品的价值或合格性丧失，或对其价值或合格性产生并非微不足道的降低，并且购买者在购买行为之后一年内有根据地予以佐证，伦佩茨则有义务通过法律途径向送拍者提出其权利要求。图录册以德文版本为准。如针对送拍者的合理诉求获得成功，伦佩茨将向购买者退还所有已支付的落槌价金额。此外，伦佩茨承诺在三年内对经证实且品相状态没有任何改变的赝品在被退回后，归还购买者其已支付的升水。　被使用过的物品将在公开的拍卖中被出售，竞拍者/潜在购买者可以亲自参与。涉及消费品买卖的相关规定根据《德国民法典》(Bürgerliches Gesetzbuch，简称BGB) 第474条第1段第2款在此并不适用。
5. 对于已出售拍品的瑕疵、遗失、损坏或者对于由于图录册说明与其他回复信息偏离事实或对于违反调查义务所提出的赔偿要求，无论基于何种法律根据，在伦佩茨并非蓄意破坏或严重失职或违反合约义务的情况下，依照《文化财产保护法》第44条ff.，伦佩茨不负法律责任。对生命、身体、健康所造成的损害伦佩茨不承担赔偿责任。其余则以第4条为准。
6. 提交报价。伦佩茨保留批准客户参加拍卖的权利，尤其取决于根据《反洗钱法》(Geldwäschegesetz，简称GWG) 第1条第3段所要求的需成功验证竞拍者身份的这一规定。 出席报价：出席拍卖会的现场竞拍者通过出示带照片的身份证件会得到一个竞拍者号码。如果此客户并未在伦佩茨注册，则必须在拍卖开始24小时之前出示当前的银行证明，然后以书面签署的形式报名登记。缺席报价：可采用书面形式、通过电话或因特网提出报价。此报价必须在拍卖开始24 小时之前通过向伦佩茨提交报价委托书，以办理手续。在委托书中，委托者必须写明拍品编号和拍品的标题。如有歧义或含混不清，则以拍品编号为准。委托书须由委托人亲笔签名。在远程销售合同中有关撤回权和退还权的规定（《民法典》(BGB) 第312条b-d）在此并不适用。电话报价：伦佩茨无法完全确保电话线路的接通与信号的保持。竞拍者提交委托书即自动视为其同意伦佩茨记录出价过程。在网络上报价：只有当竞拍者在网络平台上已经注册登记过，伦佩茨才能接受其在网络上的的出价。伦佩茨将此种报价当作书面提交的报价处理。 竞拍者通过注册确认其以自身名义行事。
7. 正式拍卖过程：当一个拍品的出价被拍卖人呼喊过三次后，如仍无人提出更高报价，拍卖人会为这一出价落槌。如有特殊原因，拍卖人有权保留或拒绝落槌，特别当竞拍者在某种意义上（根据《反洗钱法》第1条第3段）无法被成功确认身份时。当多人同时提交同样出价，经拍卖人三次呼喊后如无人提出更高报价，则通过抽签决定购买者。如果出于失误某个及时提交的更高出价被忽略，而该出价人立即提出抗议，或者对落槌成交存在其他疑问，拍卖人可撤回已作的落槌交易，并重新拍卖此拍品。伦佩茨只有在为了超过其他出价的范畴之内才会消耗书面出价的额度。拍卖人可在与送拍者商定的保留价内出价，无需告知竞拍者，且与是否有其他出价无关。如果存在出价而没有落槌成交，拍卖人仅在蓄意或严重失职的情况下才需对于出价人承担责任。更多的信息您可以在伦佩茨的数据隐私保护声明中查看：www.lempertz.com/datenschutzerklärung.html
8. 落槌成交后拍卖人与竞拍者之间即存在合约关系（《民法典》156条第1段）。落槌则意味着购买义务。如果落槌成交是在有保留的情况下作出的，而购买者没有立即退出保留情况下的交易，其则在拍卖之后的四周内受自身出价的约束。落槌成交时，拍品的持有与风险直接转至购买者，在货款全部到账时购买者方获得拍品的所有权。
9. **在落槌价的基础上，伦佩茨收取27%的升水以及额度为升水金额19%的增值税；在落槌价高于800.000 欧元的情况下，相应的升水的则降低至22%（差别税收），并以此升水额为基础加收19%的增值税。对于用N 标出的征收差别税收的拍品，将额外收取7%的进口增值税。**
   对于用R标出的拍品，根据法律规定，对艺术品及收藏品征收落槌加升水总额7%的增值税，对所有其他拍品 (包括古董与摄影作品) 的税率为19% (常规征税)。 来自非欧盟第三国的客户，如非以公司名义购买标注R的拍品，并在第三国收货，则按照目的地国家增值税规定缴税（«增值税法» （Umsatzsteuergesetz) 第3条c）。出口至第三国（即欧盟以外的国家）的拍品则免征增值税。对来自其它欧盟成员国并提交增值税识别号码的企业也免征增值税。对于原创艺术品，如其作者仍在世或去世时间少于70年，根据《版权法》(Urheberrechtsgesetz) 第64条，需追加落槌价的1.8%作为著作追续补偿。对于付款金额高于10.000欧元的客户，依据《反洗钱法》(GWG)第3条伦佩茨有义务向其要求身份证件的复印件。此条款也适用于支付多张账单总金额超过10.000欧元的购买者。如果购买者自行将所得拍品带往第三国，一旦向伦佩茨提交出口证明以及验收证明，伦佩茨将退还其已支付的增值税金额。对在拍卖进行中过程中及拍卖结束后立即开具的账单伦佩茨会进行再次审查；伦佩茨保留错误发生的权利。
10. 拍卖会结束之后，购买者必须即时向伦佩茨交付全额货款（落槌价+升水+增值税）。付款货币为欧元；可使用加密货币付款。账单将以邮件形式发送，除非购买者自行要求以信件收取账单。关于购买者对于账单的改动或改写的申请（比如：使用另一人的名字作为买家/账单收件人），客户必须在拍卖会结束之后立刻提出。更改账单可能产生额外费用。伦佩茨保留实施改动与改写账单的权利。账单的改写只有在成功确认原购买者与改写帐单后新购买者的身份后（《反洗钱法》(GWG) 第1条第3段）才能被执行。账单只能被开具给真实的付款（汇款）执行人。
11. 如发生付款延迟，伦佩茨将在每个月追加落槌价与升水总额的1%作为利息。在付款拖欠的情况下，伦佩茨可选择向购买者提出履行买卖合同的要求，或在指定付款期限之后向其提出赔偿要求。在这种情况下，赔偿方式如下：伦佩茨会将拍品再次拍卖，拖欠货款的购买者承担此次与上一次拍卖该拍品所得成交价格（落槌价+升水的总和）之差价，同时承担包含作为原购买者所需支付的升水在内的再次拍卖的费用。
12. 购买者有义务在拍卖完成后即刻提取其赢得的拍品。伦佩茨仅在蓄意破坏或严重失职的情况下对已被售出的拍品负责。拍品仅在货款完全付清之后方可移交给购买者。如需发运拍品，费用与风险则一律由购买者承担。伦佩茨有权在拍卖结束四周之后将未提取的拍品以购买者的名义交付于承运商处存放并为其保险，其费用由购买者承担。如伦佩茨自行负责存放拍品，则会每年收取落槌价的1%作为保险费以及存放费。
13. 如可达成协定，(债法)履行地和审判籍为科隆。所有执行均以德国法律为准则。 《文化财产保护法》适用于此。《联合国国际货物销售合同公约》（CISG）条文不适用。如某条款全部或部分无效，其余条款的有效性不受其影响。请参阅我公司主页上关于数据隐私的保护声明。

亨里克 · 汉因施坦：公开任命和宣誓的拍卖家

伊莎贝尔 · 阿皮亚留斯-汉因施坦、 爱丽丝 · 简 · 冯 · 塞尔登内克：艺术品拍卖人

Mehrwertsteuer VAT

Umsatzsteuer-Identifikationsnummer des
KUNSTHAUS LEMPERTZ KG:
DE 279 519 593. *VAT No.*
Amtsgericht Köln HRA 1263.

Export | *Export*

Von der Mehrwertsteuer befreit sind Ausfuhrlieferungen in Drittländer (d.h. außerhalb der EU) und – bei Angabe der Umsatzsteuer-Identifikationsnummer – auch an Unternehmen in anderen EU-Mitgliedsstaaten. Nehmen Auktionsteilnehmer ersteigerte Gegenstände selber in Drittländer mit, wird ihnen die MwSt. erstattet, sobald dem Versteigerer der Ausfuhr- und Abnehmernachweis vorliegen.

Ausfuhr aus der EU:
Bei Ausfuhr aus der EU sind das Europäische Kulturgüterschutzabkommen von 1993 zu beachten. Bei Kunstwerken, die älter als 50 Jahre sind und folgende Wertgrenzen übersteigen, ist eine Genehmigung des Landeskultusministeriums erforderlich:
- Gemälde ab einem Wert von 150.000 Euro
- Aquarelle, Gouachen und Pastelle ab 30.000 Euro
- Skulpturen ab 50.000 Euro
- Antiquitäten ab 50.000 Euro

Ausfuhr innerhalb der EU:
Seit 6.8.2016 gilt das neue deutsche Kulturgutschutzgesetz für Exporte auch in ein anderes EU-Land. Bei Kunstwerken, die älter als 75 Jahre sind und folgende Wertgrenzen übersteigen, ist eine Genehmigung des Landeskultusministeriums erforderlich:
- Gemälde ab einem Wert von 300.000 Euro
- Aquarelle, Gouachen und Pastelle ab 100.000 Euro
- Skulpturen ab 100.000 Euro
- Antiquitäten ab 100.000 Euro

Einfuhr in die USA:
Bieter aus oder mit einer Versandadresse in den USA bitten wir die von der US-Regierung geltenden Einfuhrzölle zu beachten.

Die Ausfuhrgenehmigung wird durch Lempertz beim Landeskultusministerium beantragt und wird in der Regel binnen 10 Tagen erteilt. Pro Lot berechnen wir 50 Euro zzgl. 19 % Umsatzsteuer.
Bei Fragen wenden Sie sich bitte an: legal@lempertz.com

Mit einem ‡ gekennzeichnete Objekte wurden unter Verwendung von Materialien hergestellt, für die beim Export in Länder außerhalb des EU-Vertragsgebietes eine Genehmigung nach CITES erforderlich ist. Wir machen darauf aufmerksam, dass eine Genehmigung im Regelfall nicht erteilt wird. Für Objekte, die Elfenbein enthalten, kann keine Genehmigung in Länder außerhalb des EU-Vertragsgebietes beantragt werden, da die Ausfuhr verboten ist.

Exports to third (i.e. non-EU) countries will be exempt from VAT, and so will be exports made by companies from other EU member states if they state their VAT-ID no. Persons who have bought an item at auction and export it as personal luggage to any third country will be refunded the VAT as soon as the form certifying the exportation and the exporter's identity has been returned to the auctioneer.
Our staff will be glad to advise you on the export formalities.

Exports to non-EU countries:
Export to countries outside the European Community are subject to the restrictions of the European Agreement for the Protection of Cultural Heritage from 1993. Art works older than 50 years and exceeding the following values require an export license from the State Ministry of Culture:
- *paintings worth more than 150,000 euros*
- *watercolours, gouaches and pastel drawings more than 30,000 euros*
- *sculptures more than 50,000 euros*
- *antiques more than 50,000 euros*

Export within the EU:
As of 6.8.2016, exports within the EU are subject to the German law for the protection of cultural goods. Art works older than 75 years and exceeding the following values require an export license from the State Ministry of Culture:
- *paintings worth more than 300,000 euros*
- *watercolours, gouaches, and pastels more than 100,000 euros*
- *sculptures more than 100,000 euros,*
- *antiques more than 100,000 euros*

Import into the US:
US-based bidders or clients with a shipping address in the US are requested to take into account the import duties imposed by the US government.

Lempertz applies for the export licenses from the Ministry of Culture which are usually granted within 10 days. We charge 50 euros per lot plus 19 % VAT.
If you have any questions, please feel free to contact: legal@lempertz.com

Objects marked ‡ are made using materials which require a CITES licence for export outside of EU contract territory. We would like to inform you that such licences are usually not granted. For Objects made using ivory a licence for export outside of EU contract territory cannot be obtained because their export is prohibited.

对于出口至第三国（即非欧盟国家）的商品以及在写明增值税识别号情况下对于出口至其他欧盟成员国企业的商品免征增值税。若竞拍者将竞拍获得的物品自行带入第三国，则在拍卖人获得出口及买方证明的情况下可向竞拍者退还增值税。

至欧盟范围外的出口：
对于至欧盟范围外的出口须遵守 1993 年的欧洲文化财产保护协。对于拥有 50 年以上历史并且超出如下价值上限的文化艺术品，须获得州文化部的许可：
- 价值超过150,000 欧元的油画
- 价值超过 30,000 欧元的水彩画、水粉画和粉蜡笔画
- 价值超过 50,000 欧元的雕塑
- 价值超过 50,000 欧元的古董

欧盟范围内的出口：
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Aufträge für die Auktion 1293
Asiatische Kunst, 13. Juni 2026

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Asian Art, 13 June 2026

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